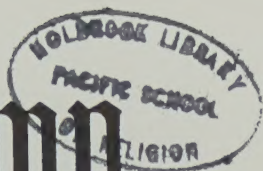


The Hymn



October 1974

A Birthday Prayer

Tune: Saint Catherine

8.8.8.8.8.8

1. O Lord, watch o'er thy children here
As they increase from year to year;
O bless them, Lord, where'er they be
And keep them ever near to Thee.

Bless them, O Lord of Life, we pray
As they observe each new birthday.
2. Lord, strengthen them when bold they stand;
Guide them by thine eternal hand;
And comfort them in days of woe
As in thy strength alone they go.

Bless them, O Lord of Life, we pray
As they observe each new birthday.
3. In their hearts may thy peace, O God,
Abide while in this world they trod;
And when the end of days shall come
Lead them to their eternal home.

Bless them, O Lord of Life, we pray
As they observe each new birthday. *Amen.*

—WILLIAM MELVIN MAXEY
Ferrum, Virginia

Speed and Hymn-Singing

A. CAPELLA

“A LOT OF PEOPLE today play the waltz too fast. The waltz is an embodiment of liveliness, and many people think this means *speed*. But liveliness has nothing to do with speed. When people lived at a slower speed they were just as lively as today and they enjoyed things more.”

Here, in a few succinct phrases, the grand-nephew of “The Waltz King” (himself a conductor) has expressed a basic fact regarding the relation of *speed* to musical performance—a theory which has long haunted my mind where hymn-singing, and no less where classical music, is concerned. A composition, whether it be an allegro from a Mozart quartet, a German chorale or a movement from a Bach sonata for solo violin, has been written with a definite, inherent “tempo” in the mind of the composer. This is, in part, his own individual genius; in part the expression of the time in which he lived; and, in part, the nature of the instrument for which the music is composed.

The cardinal error of “stepping up the tempo” of a hymn-tune is only too common today. Organists whose resources are limited by a small, amateur choir, feel themselves driven to “brighten things up” and to make the service lively by playing the tune faster and with added rhythmic emphasis, only too often producing, as a result, something very nearly approximating a dance measure. But there is no reason or excuse for this; it suggests lack of taste and musical knowledge. The life and spirit of a hymn is inherent in it *as the composer intended it to be*. Of course it is as great an error to play (and sing) a hymn too slowly, thus losing essential life and movement. But to play it too fast is to sacrifice all character and dignity. I will never forget the experience of hearing the great German hymn “Now thank we all our God” bounced off at double speed in a small village church. The local organist had, obviously, no idea of the historical background, musical or national, of the hymn he was playing. Equally distressing on occasion is the long-drawn-out singing of the same tune by (let us say) a typical Swiss congregation in a small Lutheran church. Too fast! Too slow! Where lies the happy medium? What guide-lines are available to the organist or pianist whose own knowledge and good taste fail to instruct him?

First, there is the musical history of the hymn-tune itself. There is a recognised tempo appropriate to the music of any period; and the closer we come to the composer’s own conception the closer we come to the ideal tempo and to the mood in which the tune was written—

The Hymn

Published by the Hymn Society of America, New York

Volume 25

OCTOBER 1974

Number 4

CONTENTS

<i>Hymn: A BIRTHDAY PRAYER</i>	97
<i>William Melvin Maxey</i>	
<i>SPEED AND HYMN SINGING</i>	98
<i>A. Capella</i>	
<i>THE POET OF GOSPEL SONG</i>	101
<i>Robert D. Kalis</i>	
<i>THE SEARCH FOR A COMPOSER</i>	105
<i>John D. Adams</i>	
<i>"DECK THE HALL WITH BOUGHS OF IVY"</i>	109
<i>Byron E. Underwood</i>	
<i>ALBUM OF AMERICAN FOLK MUSIC</i>	114
<i>CHINESE ARTIFACTS INSPIRE CHRISTIAN HYMNS</i>	115
<i>Bliss Wiant</i>	
<i>GUIDELINES FOR WEDDING MUSIC</i>	122
<i>NOTES</i>	125
<i>BOOK REVIEWS</i>	126
<i>EPISCOPALIANS PLAN NEW HYMNAL</i>	128

WILLIAM WATKINS REID

J. VINCENT HIGGINSON

Editors

Contributing Editors: James Boeringer, George Brandon, William B. Giles, Alfred B. Haas, David Hugh Jones.

THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$7.50 yearly (accredited student members, \$4.00).

All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: (212) RIVERSIDE 9-2867.

All correspondence concerning THE HYMN should be directed to William Watkins Reid, 475 Riverside Drive, New York 10027.

Material appearing in THE HYMN may not be reproduced without written permission from the Editor.

Copyright 1974 by the Hymn Society of America.

Second-class mail privilege authorized at New York, N.Y.

not forgetting that the *words* of a hymn play their part in the interpretation of the whole. The most successful hymn-tune is one written in the first place for a particular hymn. It is customary in many hymn-books today to use good tunes over and over to different words which fit the music metrically. This seems to be accepted practice, but I think it is a mistake.

Secondly, we find, in at least one fine collection—*The English Hymnal*—valuable notes as to metronome speeds. This expert guidance is too important to be lightly ignored. Verbal indications such as “slow,” “with dignity” “briskly” and so on are well enough; but they are, after all, subject to individual interpretation. The editor-in-chief of “The English Hymnal,” Ralph Vaughan Williams, wrote in the preface of that great hymnal in 1933—“The custom in (English) churches is to sing many hymns much too fast. It is distressing to hear “Nun Danket” or “St Anne” raced through at about twice the proper speed.* Metronome marks are added to each hymn, which, the editor believes, indicate the proper speed in a fairly large building with a congregation of average size.”

Speaking to a large audience in the North of England soon after the death of Dr. John Bacchus Dykes, a noted hymnologist said “Before dismissing the ornate tunes, let me say that, if we would do them justice we must carefully avoid anything like rapid execution. Some of them ought to be taken as slowly as 40 beats to the minute; none faster than 76. To sing them quicker is not only to destroy their beauty and dignity, but to be guilty of an anachronism: for, at the time of their composition a slow pace undoubtedly prevailed.”

It is our misfortune that the great composers of the past were unable to give us metronome speeds; it would have been interesting to study them, if nothing more. The tempo at which their music was performed was influenced by the time in which they lived; any attempts to bring such music “up to date” to conform with modern conceptions is in very poor taste. Albert Schweitzer has expressed something of this idea in his writing about Bach’s music. He wrote “If it is true that genius sums up in itself an entire generation, by giving adequate expression to the idea which fashions its time, and that it is necessary, therefore, for the understanding of that genius, to examine it at work *in the age from which it has come* (italics are mine) . . . we must base the study of Bach upon an even broader foundation.”

The French composer, Charles Marie Widor, records a conversation

* My own views with regard to the singing of “Nun Danket” were already written before I had seen Dr. Vaughan William’s editorial.

which he had with Dr. Schweitzer concerning the best interpretation of the chorales of J. S. Bach. "What," asked Widor, "were the composer's thoughts, what did he want to say . . . how are we to get this idea"? And Schweitzer's replay was "Simply by the words of the hymn." There is a lesson here for any musician—not only organists and choirs they direct. There is a precious spark of life in every great work of music, either religious or secular; and it is the privilege of organists and choirs to nourish this spark.

A. CAPELLA

The Poet of Gospel Song

ROBERT D. KALIS

"IN MY ESTIMATE," said D. L. Moody, "he was the most highly honored of God, of any man of his time, as a writer and singer of gospel songs, and with all his gifts, he was the most humble man I ever knew."

Philip P. Bliss, poet and composer of about one hundred gospel songs, was the man about whom D. L. Moody rendered this judgment. "His songs have gone around the world and have led and will continue to lead hundreds of souls to Christ," he further noted.

Philip Paul Bliss, the third of the five children of Isaac and Lydia Doolittle Bliss, was born in a log cabin in Clearfield County, Pennsylvania, on July 9, 1838. The family moved quite often, residing three years in Ohio and then returning to northern Pennsylvania. There was very little opportunity for formal schooling for Philip during these years, but his mother gave him daily lessons. His father's reading of the Bible, his prayers, and his singing laid the foundation for a solid Christian character in young Philip.

At a very young age, Philip learned to sing with his father—and to play the tunes on his own crude home-made instruments. One day, when Philip was ten years old, he heard music sweeter than any he had ever heard before. It came from a house he was passing in the village. Since it was a hot day, the door was open and Philip was irresistibly drawn within. Barefoot, he stood inside the parlor door transfixed, watching a young lady play the first piano he had ever seen

This article concerning one of the writers of gospel songs that are still sung in many churches, was first published in Bread of Life, monthly of the Ridgewood Pentecostal Church, Brooklyn, N. Y., and is reproduced here by permission. The author is pastor of Emmanuel Pentecostal Church, Elizabeth, N. J.

or heard. When she stopped, he exclaimed with intense desire, "Oh, lady, play some more!" The startled young woman took one look at him and cried, "Go out of here with your great big feet." He went away crushed, but with the memory of that sweet harmony which seemed to him to have come from heaven.

At the age of eleven, Philip had to leave home to work on a farm where he earned the fabulous sum of nine dollars a month. He also worked in several lumber camps during these years and took every opportunity in the off-season to get as much schooling as possible. During this period of his life, when he was twelve, he made his first public confession of Christ.

Philip applied himself so earnestly to his occasional studies that by the time he was eighteen he obtained a position as a rural school-teacher. The winter of 1857-58 was eventful and important for Philip, for he attended the singing school of J. G. Towner (father of D. B. Towner) and received his first training in music. He also attended a musical convention conducted by William B. Bradbury, the famous Sunday School musician. The result of this convention was an affection for Mr. Bradbury that did much to mold the future of Philip Bliss.

The next winter, he taught at Rome Academy in Rome, Pennsylvania. While boarding there with Mr. O. F. Young, one of the leading men in the community, young Bliss met and courted his oldest daughter, Lucy. On June 1, 1859, they were married at Wysocks, Pennsylvania. The newly-weds continued to live in the Young home in Rome.

The young husband supported his wife by working on the farm of his father for thirteen dollars a month during the summer and by teaching music at two dollars an evening. The more he taught the more Philip realized his own deficiency in musical knowledge. He longed for an opportunity to study further.

One day, he received the program of the *Normal Academy of Music* to be held at Geneseo, New York. It was just what he needed! But, alas, the cost rendered it impossible. He did not have a single dollar to his name. Almost heartbroken, he threw himself on the couch and cried for disappointment. Grandmother Allen, Lucy's grandmother who also lived in the home, noticed his distress and asked what the trouble was. When she understood the situation, she got out an old stocking in which she had saved silver coins for years. She counted out the thirty dollars needed and to Philip's astonishment and joy presented it to him. The entire Christian world is richer today because of that thirty dollars given by generous Grandmother Allen.

Philip spent six weeks of the hardest study of his life at that academy. It paid great dividends. That winter, with the help of a

horse named "Old Fanny" and a twenty dollar melodeon furnished by his father-in-law, P. P. Bliss began his career as a professional musician. Twice in the next three years, he was able to go back to the academy for further training.

The young musician made many new friends. He esteemed the ministers of the gospel very highly and considered it a privilege to number several among his friends. He became the superintendent of a union Sunday school at Rome and had good success in that capacity. Rev. I. Brundage of Honesdale, Pennsylvania, became a warm friend. Not only was he a good minister, but a good singer as well. James McGranahan, later also a gospel songwriter, came to Rome at this time, and it was to him that Bliss showed his first published composition. This was in 1864 when Philip P. Bliss was twenty-six years old.

George F. Root of Root & Cady, famous music publishers in Chicago, accepted that first composition which was entitled *Lora Vale*. It was taken not as much for its quality as for the interesting letter which accompanied the composition. After corresponding for several months, Bliss, the country boy, as he described himself, was invited to Chicago by the publishers. They were thrilled to find out that the attractive correspondent with the beautiful penmanship was attractive in every way. He was tall with a broad and unusually handsome face. His eyes were large and compassionate; they easily filled with great tears.

But his voice was the most unusual of all. F. W. Root described it: "Beginning with E flat, or, even D flat below, he would ascend, without apparent effort, produce a series of clarion tones in an ascending series until, having reached D, I would look to see him weaken and give up as would most bass singers; but, no, on he would go, taking D sharp, E, F, F sharp and G, without a sound of straining. He would have made a fortune on the dramatic stage had he chosen that profession and studied a more scientific class of music."

Root & Cady hired Bliss at a good salary to work for them, writing songs and music, conducting music conventions, and writing for their musical periodicals. After about four years, Bliss gave up the position with Root & Cady but continued in the same work on his own for a number of years. During this time, with the home base at Chicago, P. P. Bliss met many of the leading evangelists of the day.

It was in the summer of 1869 that Bliss first met D. L. Moody. He and his wife were attracted to a large street meeting where, they learned, the earnest speaker was Moody. After a brief sermon, he invited the listeners into a nearby hall. Bliss and his wife went in. Because Moody had no song leader that evening, Bliss tried to help

from his seat by singing out strongly. This did not escape the evangelist's keen eye. Later at the door, in just a moment or two, Moody had his name and history and a promise that when in Chicago on Sunday evenings Bliss would come to help in the meetings. The association of Moody and Bliss was of great profit to both men.

In May, 1870, Bliss first met Major D. W. Whittle, the man with whom he was to be so closely associated for the rest of his life. Whittle had been invited to speak at a Sunday school convention, and to bring a singer with him. Bliss consented to be that singer. Major Whittle loved him at once and was deeply impressed by the effect of his singing.

During these years of activity in and around Chicago, Bliss wrote many of his gospel hymns. Shortly after Bliss met Moody, Henry Moorehouse preached in Moody's meetings for one week, using the same text for every service. Seven consecutive sermons on John 3:16! So deeply was Philip Bliss impressed that he wrote words and music of *Whosoever Will*.

In July, 1870, Bliss accepted a position as choir director at the First Congregational Church of Chicago. A few months later, he also became the superintendent of the Sunday school. He and his wife made their home with D. W. Whittle, who lived just one block from the church. Two of his best known songs were written in that home.

(to be continued)

FORM OF BEQUEST IN YOUR WILL

"I hereby give, devise, and bequeath to the *Hymn Society of America*, a corporation duly organized and existing under the laws of the State of New York, the sum of dollars (\$), the same to be applied to the general uses and purposes of said corporation under the direction of its Board of Trustees; and I do hereby direct that the receipt of the Treasurer for the time being of said corporation shall be a sufficient discharge to my executors for the same."

(The address of the Treasurer of the corporation is as follows: Ralph Mortensen, 475 Riverside Drive, New York, N.Y. 10027)

The Search for a Composer

JOHN D. ADAMS

ARE YOU FAMILIAR WITH HYMN NO. 334 in *The Hymnal 1940*? It has been in the Hymnal since 1892, and is one of the best loved of the "familiar" hymns. The title is *In the Hour of Trial*, and it was written by James Montgomery in 1834. The tune is named *Penitence*, and it was composed by Spencer Lane in 1875.

Because the words antedate the music, they have also been sung to other tunes, notably *Entreaty*, by E. G. Monk, and *Mary Magdalene*, by John B. Dykes, but *Penitence* has now replaced them both.

The interest of this writer in the life history of hymn No. 334 goes back to when he was a teen-age choir-boy in Troy, New York. Any choir-boy who sang regularly for five years or longer was exposed to the whole gamut of formal and popular church music. Naturally preferences arose for some hymns, and an especially strong liking took root for *In the Hour of Trial*, with its simple piety and haunting melody. He knew no more about the author or the composer than their names, and the same might also have been said about the average member of the congregation. A feeling for the personology of church music was not yet a mark of our religious culture.

As time went on, the questions kept nagging—who was James Montgomery, the author? Who was Spencer Lane, the tune-smith? No serious effect was made to find out until two things happened. One of his sons gave him a copy of the *Hymnal 1940 Companion*, and his wife gave him a copy of A. E. Bailey's *The Gospel in Hymns*.

In 1952, hymnic historian Albert E. Bailey brought out his scholarly and fascinating history, *The Gospel in Hymns*. Bailey traced the history of Hymnody and the lives of the authors of 313 best known hymns of ten religious denominations in the United States, Canada and England. "*In the Hour of Trial*" appeared in eight of the ten hymnbooks surveyed.

These two books, the *Hymnal 1940 Companion* and *The Gospel in Hymns* rekindled the interest in No. 334. Both contain good biographies of Montgomery, the Scottish boy, born of Moravian missionaries in 1771, who became a newspaper editor, a poet, and a cam-

The author of this article is an Episcopal layman in Baltimore, Maryland. He has two sons who are Episcopal priests. Now retired from psychology and social work, he states that he instinctively looks for "the person behind the hymn."

paigner for liberal causes, especially anti-slavery. He was well known and widely read when he died in 1854.

About Spencer Lane, however, information was found only in the *Companion*, because Bailey's book did not discuss musicians. Furthermore, it was somewhat fragmentary, except for the anecdote about the composition of *Penitence*.

He was born in Tilton, New Hampshire, in 1843. His young manhood coincided with the Civil War and he served four years. Education at the New England Conservatory of Music followed; and then a life of organ playing, choir directing, and music business in different Eastern cities, until he died suddenly in 1903 while choir director and organist at All Saints Episcopal Church, Baltimore.

The circumstances surrounding the composition of *Penitence* are the following. In 1875 while he was organist at St. James Church, Woonsocket, R.I., he had been given Montgomery's hymn for the evening service. It was then being sung to the earlier tunes, and Lane liked none of them. So he surprised the congregation, which included Bishop Clarke of Rhode Island, with his original composition. Bishop Clarke predicted on the spot that it would make him famous.

The hymn has indeed survived, but what of the man?

Most of the day by day routine that Spencer Lane followed from 1875 until his death in 1903 is forever lost, unless fragmentary records might be found in Monson or Richmond, or other places where he earned his living and raised his family. Like thousands of other people, he never attained the distinction of wide public acclaim, and perhaps that detail is not greatly important after all.

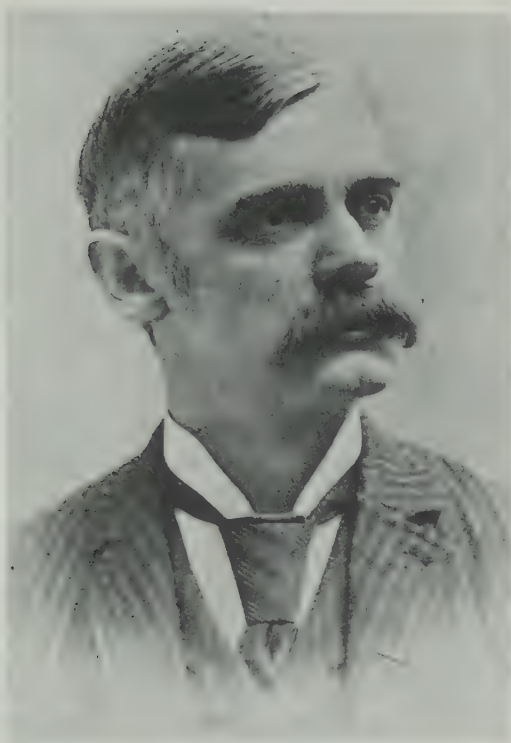
It would be interesting to know—and we can only speculate—if he took inspiration directly from Montgomery, whose anti-slavery writings were published in 1854, in time to reach abolitionist New England, when this young man was leaving for the Civil War. In any event, the words and the music were put together twenty years later, and we have the hymn today.

The effort to try to fill out this picture of man and hymn was what led the writer to search for more information about Lane in and around Baltimore, his last place of employment.

All Saints Episcopal Church is well known in Baltimore, located in what was at one time a fashionable and well-to-do section of the city. The parish became inactive several years ago, and the parish records had been deposited with the Diocese of Maryland.

At the Diocesan House a search was made, which turned up records of baptism and confirmation, but no records of business or staff.

Was it possible, since Lane was reported as having died in Reedville, Virginia, that he had left Baltimore and moved there?



Spencer Lane

Before starting the formidable task of searching the obituary files of the Baltimore Sun, the thought came to inquire at the Maryland Historical Society, whose resources in many fields are celebrated. Mr. F. Garner Ranney, who is archivist for the Episcopal Church in Maryland, happened to be in the library, and I explained the problem. He referred to a biographical file with which he was familiar, and came back with a folder marked "Spencer Lane." The folder contained only one item, but that one was a photo-copy of the obituary dated August 11, 1903.

From the obituary we learned that Lane was survived by his widow; a son, Ralph; and a daughter, Florence; and that his body had been brought from Reedville to Baltimore for burial. Now we could go to the Baltimore City directories for information about Ralph and Florence Lane, and begin the further search for the cemetery where he had been buried.

The son and daughter would both be well along in years by 1972; neither was listed in the telephone directory; but the old city direc-

tories did carry occupations. Florence was listed as a school teacher, and Ralph was shown as an engraver with James R. Armiger & Co., prominent Baltimore jewelers. A call was made there on Mr. Robert Culp, the present head of the firm, who stated that he recalled Ralph Lane as a fellow employe prior to the 1950's. He was sure that Ralph had been dead for some years, and that he had been married. He had no idea if he had left descendants.

Then Mr. Culp made the statement that was to prove to be the key to the search. "I can give you one lead that you might try to follow. Lane and I used to consult the same physician, Dr. Charles H. Reier. If you can locate Dr. Reier, he might have the information you are looking for."

The telephone book showed a residential listing for a "Dr. Charles H. Reier"; I dialed the number, and Mrs. Reier answered.

I explained the purpose of my call—I was seeking information about one Spencer Lane or his son, Ralph.

"Yes," said Mrs. Reier, "We knew Mr. and Mrs. Ralph Lane well. They are both deceased. They had no children, but we have some Lane family pictures, if you would like to see them!"

Family pictures! Such a stroke of good fortune was almost unbelievable, and I made an appointment to call.

The Reiers were most cordial. Naturally they had no reminiscence as far back as 1903 of Spencer Lane. They had known of Ralph's father's occupation as being related to music, but nothing of special accomplishment. The son had been a skilled artisan and engraver of silver, a man of quiet tastes and reserved temperament. An only child had died in infancy. All were buried in a family plot in the Lorraine Park Cemetery, West Baltimore.

What about the pictures?

Mrs. Reier produced a small packet that had been found in the effects of Mrs. Ralph Lane, who died in 1967, the last of the family. The packet contained recent snapshots, the usual baby pictures, and then the fading record of the past—each picture identified in a neat script on the back:

"Ralph's father (Spencer); "Ralph's grandfather, Charles Lane, born Aug. 27, 1818"; "Ralph's great grandfather, John Lane, born April 2, 1789 in Remington, N.Y." Lastly (undated): "Ralph grandmother's and grandfather's graves"; and "the Old Lane Home."

If ever there was a record of a proud New Englander, these pictures were it.

The next day I visited the Lorraine Park Cemetery, which happens to adjoin the little Episcopal Church of St. Mary, Woodlawn.

The superintendent, Mr. Allis, directed me to the Lane plot, and I found the graves as the Reiers had said. There were small headstones for Mr. and Mrs. Ralph Lane, and Florence and large stones for Spencer and his wife, Isabel. Each bore the dates of birth and death, but on Spencer's stone there was one last surprise.

Cut into the granite was the musical score of Penitence with the first two lines of verse

"IN THE HOUR OF TRIAL,
JESU, PLEAD FOR ME"

"Deck the Hall With Boughs of Ivy"

(Its Welsh Folk Tune and Authentic English Text)

BYRON E. UNDERWOOD, PH.D.

THE EARLIEST KNOWN FORM of the Welsh folk harp tune, NOS GALAN [New Year's Eve], appeared in 1761 when it was published by John Parry (*ca* 1710-1782), who was known as "Parry Ddall" [Blind Parry]. This blind harper had even interested George Frideric Handel (1685-1759) and had inspired Thomas Gray (1716-1771) to write his poem, "The Bard".

Parry published the tune in his *Welsh, English, and Scotch Airs*, with new variations . . . Composed by John Parry, to which are added twelve airs for the guittar [sic]; London: printed and sold by the author.

This collection contained tunes alone and NOS GALAN (but without any title) was no V of the "twelve airs for the guitar".

This melody was reproduced as no 7, p. 155, in Part 3 of volume 2 (1922) of the *Journal of the Welsh Folk Song Society*. Its more primitive form with its flatted 7th would suggest considerable antiquity.

In 1781 Blind Parry published a similar form of NOS GALAN as no 7 on p. 177 of his *British Harmony*, "Being a Collection of Antient Welsh Airs, the Traditional Remains of those Originally Sung by the Bards of Wales, Carefully Compiled And now first published with additional variations by John Parry. . . . Printed and sold by John Parry, Ruabon, Denbighshire and by P. Hodgson at the Music Shop, Maiden Lane, Covent Garden, London, 1781."

This collection also contained only tunes. It was reprinted *ca* 1810 from the old plates under the title, *Cambrian Harmony* . . . by John Parry. Books I & II, London [, *ca* 1810].

THE HYMN

NOS GALAN [NEW YEAR'S EVE]

In moderate time

May be sung SATB or Solo Voice
& Fa la la ChorusTRADITIONAL WELSH FOLK HARP MELODY; earliest form
pub. by JOHN PARRY (PARRY DDALL), 1761 & 1781
Later form pub. by JOHN PARRY (BARDO ALAW), 1810
Har. by FRANK WELLS RAMSEYER, 1971

1 Deck the hall with boughs of holly, Fa la la la la, la, la

2 'Tis the sea-son to be joll-ly, Fa la la la la

3 la, la la la la! Fill the mead-cup, drain the bar-rel, Fa la

4 la, fa la la la la la! Troule [1] the an-cient Christ-mas

5 Co-rol, Fa la la la la la la la la

[1] Troule is a XVth and XVIth century spelling of troll, which is here used in the sense of singing something in the manner of a round or catch, or of caroling merrily.

THOMAS OLIPHANT, 1862

This 1781 variant of NOS GALAN was reproduced as no 8, p. 209, in Part 4, vol. 2 (1925) of the *Journal of the Welsh Folk Song Society*.

Since then many variants have appeared, but in my considered judgement the best variant is that published in 1810 by a later John Parry (1766-1851), who was awarded the distinction of "Bardd Alaw" [Master of Song].

This variant as harmonized in four parts by Professor Frank Wells Ramseyer will be found subjoined to this account.

Parry's 1810 variant appeared in the key of F major on p. 30-31 of *A Selection of Welsh Melodies with appropriate English Words*, Adapted for the Voice, with Symphonies & Accompaniments, for the Piano Forte or Harp, By John Parry; London [, no date]. The Dedication is dated "London.—1809".

A New Year's text of 4 stanzas with no ascription to an author was set to it on p. 30-31. The first stanza ran,

Hark the summons come, my fellows.
Fal lal lal lal la lal lal lal la.

Crown your hats with holly berry.
Fal lal lal lal la lal lal lal la.

Hark the Pealing bells that tell us—
Fal lal lal lal la lal lal lal la—

'Tis the eve of new year merry.
Fal lal lal lal la lal lal lal la.

On the upper right hand corner of p. 30 of the copy of Parry's *Selection* in the Music Library of Harvard University is a notation in faded ink, "Mr J. Latham". This may possibly have been made by a previous owner to indicate the name of the author of "Hark! the Summons". Perhaps John Latham (1740-1837).

This text, together with Bardd Alaw's form of the tune (with two notable exceptions) was reproduced as no 131, Hark! the Summons, on p. 143 of *140 Folk Songs* with piano accompaniment. . . . Compiled and Edited for use in school and home by Dr. Archibald T. Davison and Thomas Whitney Surette. New and Revised Edition, Boston, c 1922. The only ascriptions are "Traditional Words" and "Old Welsh Melody".

Archibald Thompson Davison (1883-1961), Mus. D., was formerly professor of choral music at Harvard.

Thomas Whitney Surette (1861-1941) was an organist and choir-master. He founded the Concord School of Music in 1914 and in 1921 became Director of Music at Bryn Mawr College.

In their arrangement Bardd Alaw's last two measures were re-

placed by a third repetition of measures 3 and 4. And the B flat in measure 11 was cancelled.

This sharpening of the second note in measure 11 appeared in 1813 (here of a C, as the key was that of G major) in no. 41, NOS GALAN or NEW YEAR'S EVE, in vol. II of *A Select Collection of Original Welsh Airs*, Adapted for the Voice, united to characteristic English Poetry written for this work by Joanna Baillie [1762-1851], Burns, Scott, Smyth, &c., with symphonies and accompaniments to each air, for the piano-forte, or harp, violin, and violoncello; composed chiefly by Haydn & Beethoven. The whole collected and published by George Thomson, F. A. S. Vol. I-III, Edinburgh: The Editor and Proprietor, 1809, 1813, & 1817.

George Thomson (1757-1851) was an enthusiastic amateur collector of the melodies of Scotland and Ireland as well as those of the harpists of Wales. He actually succeeded in interesting Haydn, Beethoven, and Weber to compose arrangements of some of his folk melodies.

Of the 93 airs and arrangements in the three volumes 41 were made by Haydn, 26 by Beethoven, 25 by Leopold Kozeluch (1752-1818), and one jointly by Haydn and Kozeluch.

The arrangement of NOS GALAN was by Joseph Haydn (1732-1809). However, Thomson's variant is not as good as the variant reproduced in 1810 by Bardd Alaw. Moreover, it was hardly improved by the liberties taken by Haydn such as two sharpened C's and two trillings.

The 6-stanza text for NOS GALAN in Thomson's collection was written by Mrs. Annie (Mac Vicar) [Mrs. James] Grant (1755-1878). Her first stanza begins,

Loud, how loud the north wind blowing,
Fa la la la la la la la la.

Thick, how thick the dark clouds showing,
Fa la la la la la la la la.

The limitations of Thomson's German *maestri* were pointed out in a paper read 22 January 1908 before the Cymmorodorian Society in London by John Lloyd-Williams (1851-1945), D. Sc., Mus. D., *h. c.*, Professor of Botany at Aberystwith as well as an eminent authority on Welsh folk melodies. It was mainly through his initiative that the Welsh Folk Song Society was founded in 1908 that has done so much to preserve hundreds of Welsh folk tunes and their variants.

On p. 449 of vol. 3 of the 1st edition of George Grove's (1820-1900) *Dictionary of Music and Musicians*; vol. 1-4, London, 1879-1889, Professor Lloyd-Williams is quoted as follows:

The musical arrangements were by German musicians of the highest standing, whose scientific knowledge, however, hardly made up for their want of acquaintance with the style of the music.

On p. 45 of his *Welsh National Melodies and Folk-Songs*. . . . From the "Transactions of the Welsh Folk Song Society", Session 1907-1908, Lloyd Williams stated,

The majority of our national melodies were originally harp tunes, and were only fitted with words at a late period.

And on p. 11 he had already said,

Although the oldest of our collections are only from a hundred-and-fifty years old, many of the tunes have in that interval altered considerably. This is inevitable in the case of the best melodies—those that are sung by generation after generation. "Morfa Rhuddian" is very different from the version recorded by Blind Parry, and "Nos Galan," whose tonality seems now so strikingly modern, was once sung with the flat of the 7th.

On p. 15 Lloyd-Williams explains the nature of *Penillion Singing*.

Penillion singing often partook of the characteristics of folk-song. The mode of singing penillion in alternate solo and chorus, as in "Nos Galan," "Hot y Deri," and the various "Tribannau," a style widely prevalent in both North and South Wales, might also be regarded as combining the characteristics of harp melody and folk-music.

It should be added that in *penillion* a soloist improvises a line adapted to an air played on the harp. The singing by the chorus of the *Fa la la's* gives time to the soloist to improvise his next line.

NOS GALAN was arranged in 1924 by Professor Lloyd-Williams himself as No. 13, p. 62-64, being set to a Welsh text of 6 six-line stanzas in vol. II of *Alawon Gwerin Cymru. Welsh Folk Songs*. Arranged for Schools by J. Lloyd Williams and L[ewis] D[avies] Jones (Lieu Tegid). Issued with the approval of the Welsh Folk Song Society. Vol. I-III, Wrexham & Cardiff: The Educational Publishing Company, and Hughes & Son [, 1924].

A Cardiganshire (West Wales) variant is reproduced as No 12, NOS GALAN (NEW YEAR'S EVE) in the *Journal of the Welsh Folk Song Society*, vol. 3, part 4 (1941), p. 181, with a two-stanza text. It had been noted *ca* 1820 by John Jenkins (Ifor Ceri) (1770-1829) in Cardiganshire. It is found in a MS collection of tunes sent by John Jenkins to John Parry (Bardd Alaw), which is now in the National Library.

Although it is a variant of NOS GALAN as reproduced by Bardd Alaw, the melody has a distinctive pattern of its own. For example, the 3d and 4th measures are entirely different, and the last four mea-

tures do not repeat the first four measures while the last three notes are quite distinctive.

It was set to a 2-stanza text in Welsh. The English version of the first stanza reads, omitting the *Fa, la, la's*,

The green grass by the waters of Teivy
Entices many a cow to its death.
On me love had no more effect
Than water on a duck's back.

No less a folktune enthusiast than Martin Shaw chose to harmonize Bardd Alaw's 1810 variant, but with a twofold variation, as No 50 on p. 104 of *The Oxford Book of Carols*, by Perry Dearmer [1867-1936], R[alph] Vaughan Williams [1872, 1958], and Martin [Edward Fallas] Shaw [1875-1958]; London, 1928.

A 3-stanza paraphrase by Mrs. Katherine Emily (Clayton) Roberts (1877-) of a Welsh new year's carol was set to it by Perry Dearmer, beginning,

Now the joyful bells a-ringing.
All ye mountains, praise the Lord!

The first deviation from the 1810 variant is the replacement in the 11th measure of A B flat C D E F by A B flat C B flat C D, which is not as good a buildup of the phrase.

The second deviation is in the last two measures where C B I A G F is replaced by A G I F C F. This third repetition of the A G I F E F of measures 3 and 4 is found in the variant published in 1858 by John Rogers Thomas that will be discussed below. However, Shaw substituted F C F for F E F, which may have been suggested to him by the last three notes of the Cardiganshire variant. These deviations can hardly be regarded as improvements.

(to be continued)

Album of American Folk Music

The Library of Congress, as part of its program to celebrate the Bicentennial of American Independence, will issue an anthology of American folk music on 15 long-playing records. The project is supported by a grant from the National Endowment for the Arts, a Federal agency.

The Library's Archive of Folk

Song and its Recording Laboratory, with expertise in both the subject area and record production, plan an anthology that will present balanced and comprehensive insight into the major folk music traditions of the United States—British-American, Afro-American, American Indian, and other ethnic traditions, rural and urban. No such anthology exists, despite a profound need for it as an educational tool in universities, schools, and private collections.

Chinese Artifacts Inspire Christian Hymns

BLISS WIAINT

IN 1912 THE MANCHUI DYNASTY was dethroned in Peking after 268 years during which China was ruled by foreigners. Chinese were able to be themselves again which fact became manifest in the hymnological movement which employed some of their very rich cultural objects. In this way Christianity could become truly Chinese with no borrowings from western cultures.

First and foremost was the use of melodies associated with the ancient psaltery, an instrument in continuous use for more than 2500 years and still very widely used today. This instrument represents the zenith of Chinese instrumental culture. A brief description of this instrument follows:

In Chinese it is called the "Ch'i hsien ch'in" or the seven-stringed psaltery. The first five strings are tuned g,a,c,d,e. The next two are an octave higher than the original g and a. The wood used is from the paint tree, from trees that have grown at the timber line where the air is clear and the tree develops slowly, with resulting tone quality. The top of the instrument is rounded like the arch of the heavens. The bottom—a second piece of wood—is flat like the earth. The empty space between the top and bottom is for resonance. The music that comes from the silk strings is of such a quality that heaven and earth become one. The function of music is to bring heaven to earth.

The finger nails of the left hand stop the strings, those of the right hand pluck the strings. The strings are about four feet in length, capable of beautiful harmonics and delicate expressiveness. The player must prepare himself to play by first having a clean body and hair well groomed; secondly, his mind must be free from any evil thoughts but full of noble thoughts; thirdly, incense must be burned, the smoke of which, as it rises, is a symbol of the effect of the music; fourthly, a second person must always be with the performer to share. The ideal situation would be on an island, in a stream, with moonlight.

A second melody found in the Hymns of Universal Praise and from the repertoire of the ancient psaltery is found in a book containing many tunes, this one dates back to the 12th century. Its name is: "Yang Kuan San Tieh" which means "three ceremonies at Yang Kuan." Yang Kuan is at the western terminus of the Great Wall. At the eastern terminus is the Shan Hai Kuan of the "pass between mountain and ocean." The Great Wall stretches 1500 miles across the northern border of China.



Bliss Wiant with Chinese musical instruments: left front, Ancient Psaltery; right center, Altar of Heaven Bell; right rear, Temple gong.

The story of the tune in question is that of two friends who meet at this western terminus from which one is about to leave to go into Turkistan. It is there, a song of farewell takes place. This is a most meaningful song of farewell for Christian friends.

Among the many gifts that China has given to the world is the COMPASS, in use since the eighth century. At that time it was a needle on a pivot which, like all compasses, points both north and south. For many years it was known, east and west, as the south-pointing needle and is still in China so named today. South to the Chinese is very important. The emperor sat on his throne facing south. The sun there is the source of light and life for all life.

Typical of cultures which invent an object, they are free to change it. This the Chinese have done. They have added twenty-one concentric circles, each one adding meaning to this instrument. The first addition is that of the "PA KUA" or eight mystical symbols—the oldest of all Chinese characters described in the YI CHING and



Sounding Stone—a Chinese musical instrument made of green jade—about 500 years ago.

used for divination. No one knows the origin of the characters, they reach into great antiquity. One of the eight, the most important—has three parallel, horizontal lines. These three lines represent ultimate reality namely: The heavens (top line), the earth (bottom line) and man (the middle line). Man is in the middle because he is made up of both heavenly attributes and those of the earth. This struggle between heaven (the life-giving principle, the sun) and the earth

Break Now the Living Bread

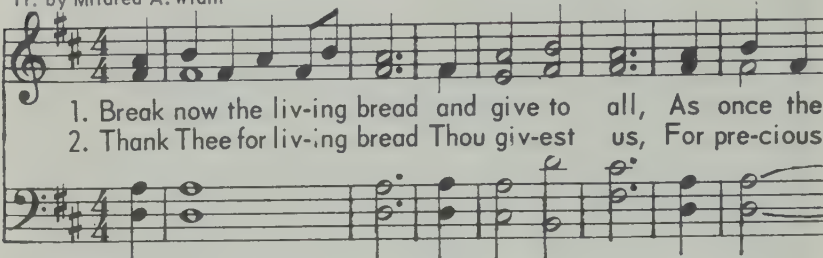
Communion

John 6:35-40

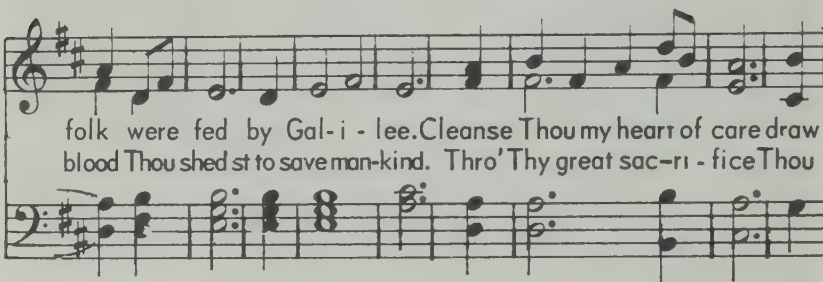
Liu T'ing-fang

Tr. by Mildred A. Wiant

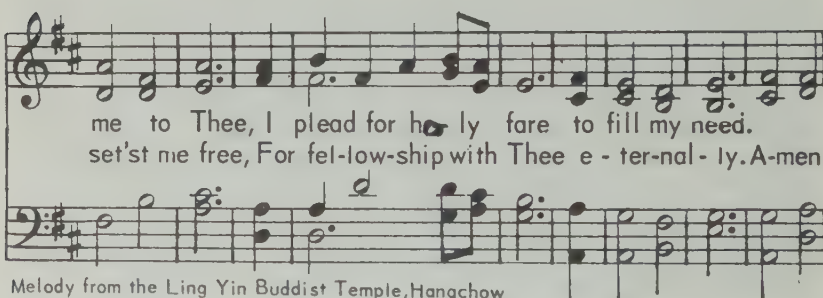
Arr. by Wang Chi-lin
and Bliss Wiant



1. Break now the liv-ing bread and give to all, As once the
2. Thank Thee for liv-ing bread Thou giv-est us, For pre-cious



folk were fed by Gal-i - lee. Cleanse Thou my heart of care draw
blood Thou shed st to save man-kind. Thro' Thy great sac-ri - fice Thou



me to Thee, I plead for ho-ly fare to fill my need.
set'st me free, For fel-low-ship with Thee e - ter-nal - ly. A-men.

Melody from the Ling Yin Buddhist Temple, Hangchow

© 1965, Bliss Wiant

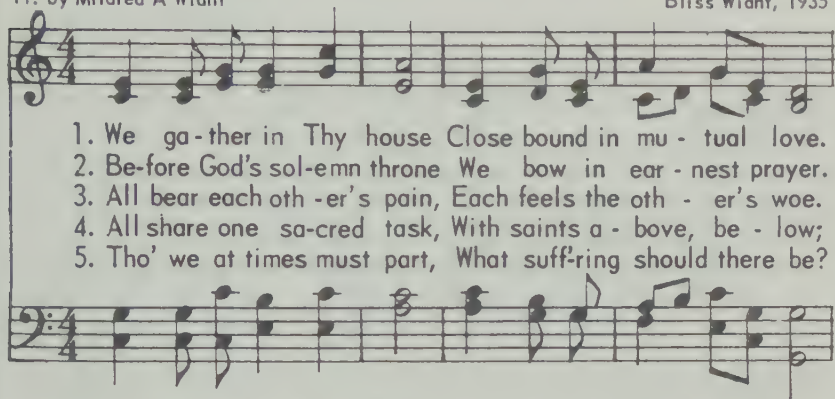
(the reflection of light) is called YIN YANG. God has created all things in duality. Much, much more could be expressed for it is a very, very important principle.

The Chinese who wrote the words: Yang Yin-liu, a devout Christian and an extremely musical and poetical person placed the cross of Christ as the compass for a Christian. Jesus himself said, Mark 8:34: "If any man would come after me let him deny himself and take up his cross and follow me." The interpretation of the compass in terms of the cross is very clear, very challenging. The words of this hymn portray a terrific challenge, every stanza witnesses to this

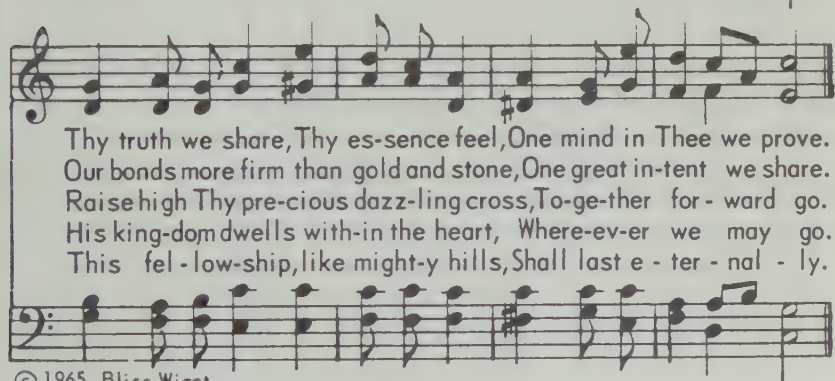
The Fellowship Hymn

T. C. Chao, 1930
Tr. by Mildred A Wiant

Bliss Wiant, 1935



1. We ga-ther in Thy house Close bound in mu - tual love.
2. Be-fore God's sol-emn throne We bow in ear - nest prayer.
3. All bear each oth - er's pain, Each feels the oth - er's woe.
4. All share one sa-cred task, With saints a - bove, be - low;
5. Tho' we at times must part, What suff-ering should there be?



Thy truth we share, Thy es-sence feel, One mind in Thee we prove.
Our bonds more firm than gold and stone, One great in-tent we share.
Raise high Thy pre-cious daz-zling cross, To-ge-ther for - ward go.
His king-dom dwells with-in the heart, Where-ev-er we may go.
This fel-low-ship, like might-y hills, Shall last e - ter - nal - ly.

© 1965, Bliss Wiant

fact. How better could these words of Jesus be exemplified than as a compass for the work of a Christian? It is a most demanding interpretation which only a Chinese Christian could make.

All four stanzas portray some kind of struggle. At the end of the first stanza "light of truth penetrates our dark abyss." This represents two experiences in the year 1934 when Yang Yin-liu wrote the text. First, the Japanese army, which took Mukden, in a sneak attack, on September 18, 1931 slowly inched its way towards Peking. In 1934 they were only 20 miles away. The roaring cannon would shake the windows of our home. On July 7, 1937 they took Peking. All China was in deep mourning over this terrible event.

The second event that brought struggle into focus was that Chiang Kai-shek and Mao Tsu-tung came to blows over which of the two would be the national leader. They had both belonged to the Communist Party in 1921 when it was formed in Shanghai. In 1927 they parted company. Chiang had the industrialists of Shanghai back of

him, whereas Mao had only a poorly equipped peasant army. Chiang forced Mao and his army of 80,000 peasants on that long, tortuous, zig-zag march of 5000 miles out to Yen An where the weather was cold, windy. Only 20,000 of the original 80,000 survived. It is said that Mao said: "Chiang, my old friend, you have pushed me into this north west part of our country. Some day I am going to push you into the ocean." Just fifteen years later, Chiang and his courts were forced to leave China. He forced himself upon the people of Taiwan for they did not want a defeated leader to be theirs. History says that the streets of Taipei, the capital, ran with the blood of some 40,000 who resisted. Here again the Yin Yang principle came into being. Also the words of the writer of the epistle to the church at Galatia: "What a man soweth he shall also reap"—again the YIN YANG principle in action.

In every Buddhist Temple there is a gong. The tone which it produces is like a call to meditation, a characteristic of this religion. In 1934 the writer visited a very large Buddhist temple known as the LING YIN in Hangchow. Some young men were there preparing to go into the ministry of this faith. They sang the melody in four sections. After each section the gong sounded and they stopped to meditate upon the words of the *sutra* which they had just sung. This tune is so arranged that it is easy to start again after each period of meditation. The first four notes of the original were repeated at the beginning of each section after which there is variation. In western musical parlance this is called a rondo.

Professor T. F. Liu wrote a Christian hymn following this same principle of meditation after each section. There is no repetition of ideas, each one demands meditation. For instance: "Break now the living bread and give to all" is from the Last Supper. The mystery of the eucharist is portrayed. It demands meditation. The second section: "As once the folk were fed by Galilee" refers to the feeding of the five thousand—a miracle of sharing triggered by the offering of the lad with five cookies and two fish—"a little child shall lead them."

"Cleanse Thou my heart of care, draw me to 'Thee" refers to the fact that only the pure in heart shall see God—the mystery of fellowship with God. "I plead for holy fare to fill my need" the utter need of the guidance of the Holy Spirit to live a worthy, effective Christian life. Ideas of the second stanza likewise demand meditation. So often singing, far as thinking of the meaning of the words is concerned, is meaningless. It is reported in John Wesley's *Journal* that, once upon a time, when he was leading the service, during the singing of a hymn he stopped the singing and pointed to a person and asked: "What

was it we just sang about?" and he didn't know. St. Paul urged us to "sing with the spirit and understanding." We can learn how to do that from Buddhism.

The gong which the writer has is bowl-shaped, made in 985 A.D. It is made of copper, tin and zinc—three sounding metals. Think of the millions of Buddhist worshippers who have been inspired by the rich tone of this gong. Beautiful tone does direct man's thoughts heavenward.

There are two more artifacts in one hymn which need explanation—artifacts used ONLY in China for a special occasion. They are used in connection with the FELLOWSHIP HYMN. In the second stanza reference is made to "gold and stone." No westerner unfamiliar with Chinese history can possibly understand how and when gold and stone can have fellowship. To understand one must refer to Huang Ti, the "Yellow Emperor," legendary ruler of about 2600 B.C. His wife is supposed to have discovered the work of the silk worm and initiated the silk industry. Her husband, traditionally a student of nature, observed that the daylight was in constant change and especially those days which continuously became shorter culminating in the winter solstice, the shortest day of the year. He was concerned that perhaps darkness would overtake the light permanently. As a consequence he knelt in prayer, on an open altar, the morning of the day when light was returning to the earth, to thank the Lord of heaven and earth for the return of light. Ever since his time, with few interruptions, this ceremony of thankfulness has been enacted on an open altar. The last of such altars was built by the Ming Emperor, Yung Lo who, in 1421 moved the capitol of China to Peking. The altar which he built for this ceremony is in the south suburbs of Peking today. It has not been used since 1912 inasmuch as on this year China became a republic without an emperor.

This altar is made of white marble, is in three terraces, again to represent the three ultimate realities of human existence: heaven, earth and man. The top terrace is 90 feet in diameter, second 150 feet, third 210 feet, all multiples of three. At the middle of the top terrace is a single slab of marble nine feet in diameter. It is here that the emperor knelt in prayer, the center of the altar, the center of China, the center of the entire earth. The Chinese call their country "The Middle Country." A sample prayer of the emperor is: "Men and creatures are emparadised in Thy love. But who knows whence his blessings come? It is Thou, O Lord, who art the giver of all good things."

At this time the Altar of Heaven has upon it representative musical instruments of all eight categories. But the two most important are gold and stone. Each gold stone has a set of sixteen instruments

tuned together so that melodies can be played on them at one time. Both of these categories represent materials that are as old as the earth itself. At the moment of the emperor's prayer they are played together indicating that "all nature worships"—all things created become one in praise. It is thus that, because they become one in praise, they have fellowship.

But our bonds, as Christians, are more precious than anything on earth because Jesus is in our midst when two or three get together. See Matthew 18:20. Furthermore, St. Paul declares of Jesus (Colossians 1:16) ". . . in him all things were created, in heaven and on earth . . ."

Stone has been used as a means of making music since before written history. The stone instrument has definite pitch, produces a beautiful tone. This stone is a special one, carved with representatives of birds, flowers, etc. The bell pictured was used on the Altar of Heaven since 1744, 230 years ago. It is plated with 24 karat gold and one from the set of 16. All the instruments, costumes, etc. were stored in the Peking Museum. The story of how this was secured would require more space than is wise. However, it was due to a Japanese soldier who took it from the museum in December, 1940. The writer secured it on January 1, 1941. By the summer of 1945 all of the remaining 15 were taken to Japan, melted up to make weapons. This is the only one in the world.

In closing, please note that the writer of this hymn, T. C. Chao, had a much deeper concept of fellowship than many American Christians. In many churches the term "Fellowship Hall" is actually a place to eat and for social gatherings. This hymn more nearly characterizes the idea as "like mighty hills, shall last eternally."

Guidelines for Wedding Music

(This statement of "guidelines" was prepared by the Liturgical Commission of the Roman Catholic Diocese of San Diego, California. It is copyrighted 1972 by the Commission and is reproduced here by its kind permission. Copies are available at cost—15 cents per copy—from the Liturgical Commission, 6102 San Pedro Avenue, San Diego, California, 92111. The statement is worthy of study and application by people of all churches and denominations.)

It's public knowledge now—you're going to get married.

Maybe you have already seen the pastor and set the dates for the required instruction period.

You're probably thinking about invitations, bridesmaids, flowers, the reception.

And this is excellent—you want to "lock in" all the various details well in advance so that the final days hopefully can be spent in rest, reflection and prayer.

Both of you want the ceremony to be expressive of *you*—in the most beautiful manner possible.

You don't want a service that appears to be monotonous, impersonal and unimaginative.

For this is *your* day.

Happily, as you will soon discover, the revised marriage rite offers any number of options. To explore these, you would do well to obtain a copy of Father Joseph Champlin's fine book, *Together for Life*.

An important matter for your consideration is the style of music ("traditional" or "contemporary"), the instruments (organ alone, folk instruments, trumpets or other combinations) and the individual selections.

And that is why the Music Commission has prepared this booklet: to offer suggestions that will enable you to make your wedding day distinctively yours.

In the context of the believing community, marriage is both personal and public.

It is personal because two individuals pledge themselves to an intimate and lasting union.

But it is also public. Involving as it does the welfare of individuals and the continuance of the human race, marriage is of concern to the State and to the Church.

So important and sacred is the state of matrimony that Christ graced it as one of seven sacraments.

The significance of this has received fresh interpretation by a noted theologian:

"The Church's sacraments are not things but encounters of men on earth with the glorified man Jesus by way of a visible form. On the plane of history they are the visible and tangible embodiment of the heavenly saving action of Christ. They are this saving action in its availability to us; a personal act of the Lord in earthly visibility and open availability." (Schillebeeckx, Edwards, "Christ the Sacrament of the *Encounter with God*," New York: Sheed & Ward, 1963, page 44).

In *The Sound of Music* one of the children complained of the song, "Doh-Re-Mi," that "It doesn't mean anything!"

On your wedding day, you want the ceremony to be meaningful—all the words, gestures and music should visibly manifest what is happening interiorly: a sacramental encounter with Christ.

Every note played, every word sung, should be prejudged with these points in mind:

1. Do the lyrics express a Christian or a pagan view of love?
2. Does a particular selection emphasize and enhance that part of the ceremony *where it occurs*, or is it a "showcase" piece that has no liturgical justification for its use?
3. Does the music promote and further the progress of the ceremony, or does it simply cause a delay?
4. What is the purpose of having a soloist? And should not the soloist perform *before* rather than during the ceremony?

Your wedding music obviously should be suitable for use in church.

But by its nature, music is neither sacred nor secular (just as there is no such thing as sacred or secular mathematics).

What gives music a "label" is the psychological process known as *connotation*. This means that people (and societies) gradually come to associate certain selections and styles of music with non-musical places and situations. (For example, Gregorian chant melodies have been labelled as suitable for worship by the acceptance of the people.)

Musical connotations come and go.

When you choose your wedding music, therefore, you should ask yourselves: Will this particular composition express to everyone present the meaning of this religious event? Or will it cause a "communication gap" because people associate it with some other place (an opera house) or meaning (a film).

This same norm reflects the Church's prohibition against the use of recorded or "canned" music (whether it be by tape or disc). Moreover, every part of your wedding ceremony should speak of *life*. To introduce recorded music is as incongruous as insisting on artificial flowers.

Music worthy of your wedding day should reflect not only good taste (connotation) but good art.

To put it succinctly: the judgment about artistic music belongs to the head as well as to the heart.

Only too often the heart dictates the choice of pieces, principally on the basis of "tradition." Once again sentimentality triumphs over honest emotion!

True, it is usually difficult to define precisely what make a selection of music good art. To be of assistance, the Music Commission suggests:

1. Make an appointment with the organist well in advance. As a professional musician he can share his expertise with you.
2. Be open to the possibility of choosing music other than the

"traditional." (These are known as "warhorses" because they have been ridden to victory so often that perhaps they deserve to be pastured.)

3. Most organists are eager to share with you some excellent selections which you may not have heard before.

One of the more spectacular innovations in Catholic worship has been the increasing use of "folk" music and associated instruments.

The Music Commission asks that, if you prefer "folk" music for your wedding, you would weigh two considerations:

1. The lyrics should celebrate not only the human love between two persons but should also have some reference to God who, indeed, *is* Love. The texts, according to the *Constitution on the Sacred Liturgy*, "should be drawn chiefly from holy scripture and from liturgical sources."

2. Even more than "traditional" music, folk songs tend toward sadness, opening up the "sacral tear ducts" of everyone present. While this characteristic may be a reflection of the current quest for emotional happiness, this quest can easily result in mere nostalgia. Wedding music should emphasize the theme of *sacred celebration*.

The saying goes: He who pays the piper calls the tune!

We hope that through early planning with your organist (and other involved musicians) your choice of music will enhance your wedding ceremony—even more than the flowers and other embellishments.

Notes

The *dot* or *period* or *point* is the smallest punctuation mark in the whole type font—but it can tell untruth and cause minor havoc when it is misplaced on the printed page. Such a point caused lifted eyebrows among readers of *The Hymn* of July 1974 when \$200. was noted as \$2.00 (by carelessness in typesetting and proofreading) in stating the cost of Life Membership in the Hymn Society of America. Since membership is noted elsewhere in the issue as \$7.50 per year, it was readily realized that it was a mistake in placing the decimal *point*—if any were needed. Our apologies to the few who wrote us concerning it. . . . Life Membership is still a bargain at \$200—and we urge members to ask for it—and to give it to concerned friends for Christmas, anniversaries, or tokens of honor or appreciation.

The hymn, "God of Our Common Life," by William W. Reid, Jr., published in *The Hymn* of April 1974, was written at the height of the national crisis on October 21, 1973, when the author was in Washington, D.C. at the time, attending a meeting of the Board of Church and Society of the United Methodist Church.

The Rev. Albert F. Bayly, of Chelmsford, Essex, England, calls *The Hymn's* attention to the fact that last May in Westminster Abbey, there was a service in which the hymn tunes of the late Gustave Holst were commemorated. The composer was born in 1874. The choir of Charterhouse, directed by William Llewellyn, accompanied the singing, and the service was led by John Wilson, Treasurer of the Hymn Society of Great Britain and Ireland. Many of Holst's compositions are in use in American hymnals.

Book Reviews

Isaac Watts' Hymns and Spiritual Songs, 1707. (a bibliography and publishing history), by Selma L. Bishop, Ph.D.; Pierian Press, Ann Arbor, Michigan 48106; 1974; 507 pages; 672 hymns studied; \$19.95.

The bibliography of Isaac Watts's *Hymns and Spiritual Songs, 1707-1962*, include a minimum of editions which keep within the Watts tradition. As time passed and the publishing rate grew into scores and hundreds, changes appeared, and the Watts' hymn and spiritual song became a multi-colored creature. During Watts's life-span Watts led other hymnists not only in numbers of editions but seemingly in popularity of his hymns so that by the end of the century, on both sides of the Atlantic, the researcher finds hundreds and teeming thousands of the Watts hymns and psalms published under variable titles, but close enough to the 1707 title to cause certainty of the relationship.

The study of the 672 hymns hovered around a form that included: title, location by library, form—single or combined, the format or size, the traditional style or some form of collection, decorative plan, physical description, pagination, and signatures. In changes that grew from small to large-scale proportion, the editions filling the present manuscript take on a varied appearance, suggested by titles as given here.

Titles changed from merely *Hymns and Spiritual Songs* to the following in rapid succession: *Hymns and Spiritual Songs with Supplement* or *Supplement with Alteration*; . . . with Appendices, or . . . Appendices Combined with Psalms, Tunes, and Books of Harmony; to *Hymns Selected* (by Authorities like these, etc.) by Sam T. Armstrong; . . . New Edition; . . . Welsh Translation; Dr. Watts's Imitation of the Psalms of David, Corrected and Enlarged; . . . Corrected and Accommodated to Suit the Churches of Christ (etc.); *Psalms of David* with collection of Hymns; . . . 1st Worcester Edition; *Hymns and Spiritual Songs*, Containing Supplementary Hymns; *Hymns and Spiritual Songs* with Selected Hymns from Best Authors; *Hymns and Spiritual Songs* with Sacred Melodies; . . . Corrected by Joel Barlow (T. Dwight, J. Rippon, etc.); Watts and Select (including a fourth book of hymns from many authors); etc. Besides these, multiple forms appeared, omitted often from the present work because impractical in demands of space. (At least one-fourth were withdrawn from the final arrangement.)

The study provides, even in its restricted form, benefits for the researcher, namely: 1) proof that the Hymn, as I. Watts knew it, was adjustable to all faiths and all people; 2) that it afforded a checklist of printers, publishers, etchers, etc., by hundreds of editions, called as they were by all technical names; 3) that it revealed the ratio of altered hymns beside the regular sort as one to four, growing eventually to favor strongly the altered hymn; 4) that hymns were grouped by

theme and content rather than by form, the older type at last reduced to a mere handful as evidenced in hymnals; 5) that new hymnbooks emerged under greatly varying titles, as *Village Hymns*, *Parish Psalmody*, and the like, accommodated and arranged by skilled hands; 6) that arrangements by James Winchell and others proved to be trend-making; and 7) that the growth or spread of hymnal-production in various territories of the United States grew to a way of life, no longer adapted to the New England area, but moving ever southward and westward. Only one recent publication of Watts's regular *Hymns and Spiritual Songs* is to be found: Bishop's book so entitled by the Faith Press, Ltd., 1962—a reprinting of the second edition.

The author of the *Bibliography of Hymns and Spiritual Songs*, Selma L. Bishop, Ph.D. is by birth a native Texan, educated in Texas public schools, the University of Texas (B.A. and M.A.—1917 and 1933), and the University of Colorado (Ph.D.—1956). Diplomas of Completion were awarded her work for two summers at the University of London, 1956 and 1960. She taught in secondary state schools from 1917 to 1957, when she became Professor of English at McMurry College and later at Wayland Baptist College. Her publications besides poetry and prose articles in learned journals have been book manuscripts, namely: 1) the Doctoral Dissertation on Watts' Poetical Principles as found in his poems, his essays and prefaces, 1957, Library of Congress (Microfilm No. 55,857); 2) I. Watt's *Hymns and Spiritual Songs*. A Study in Lan-

guage Changes during Early 18th Century, The Faith Press, Ltd., London, 1962.

Says the publisher: "Many of the hymns of Isaac Watts (1674-1748) are recognized as being among the greatest examples of English metrical hymnody. Here is a definitive, descriptive bibliography covering hundreds of editions of *Hymns and Spiritual Songs*, compiled by a recognized authority on Watts who examined some 1,000 editions or imprints from libraries in Canada, England, Ireland, Western Europe, and the United States."

Dr. Bishop's status as the recognized Watts authority on both sides of the Atlantic is well illustrated in annual accounts of such men as Professor Welch of Cambridge University, England; Bernard Honess of Independent Press, London; and Professor Marcus McCorison of American Antiquarian Society of Worcester, Massachusetts, and others who seek Dr. Bishop's advice yearly to identify rare editions of the Watts hymns upon their appearance, knowing of her work for years with rarest editions of *Watts's Hymns and Psalms*. Erik Routley editor of the British Hymn Society, after her 1962 publication in London, called her work that of "a prodigy"; also, Dr. Leonard Ellinwood has chosen her to afford the Wattiana materials for the upcoming *Dictionary of American Hymnology*. Dr. Bishop's advice is sought as a rule wherever rare editions of hymnals are found since she is known widely for her years of work on hymnody. Often she is asked to distinguish between the true Watts pattern and the sort which only in part resembles Watts.

Episcopalians Plan New Hymnal

In response to the mandate of the General Convention of the Episcopal Church that it prepare a report on a revised hymnal," the Church's Standing Commission on Church Music has already published two trial "supplements" to the present hymnal: *Songs for Liturgy*, and *More Hymns and Spiritual Songs*. Those favorably received by choirs and congregations may be incorporated into the proposed new hymnal.

As a first step in the Commission's response to this directive, and in an attempt to further their work in the support of the musical needs of the church, the Hymn Committee is

seeking to update the Hymnal to serve more adequately the present needs of the church. A statement issued by the Committee states, "We recognize that some of the better texts in the Hymnal are rarely used because they have been found to have been provided with tunes which are no longer practical. In other cases certain texts might gain further use if provided with alternate tunes." It is the desire of the Committee that this appendix be published in a form that will allow it to be easily added to the back of the present hymnal and that it be included in all future printings of the book.

Order form for *The Index*

Hymn Society of America
475 Riverside Drive
New York, N. Y. 10027

Dear Friends:

Enclosed please find my check (or money order) for which kindly send me at the address below:

..... copies of *The Index* (of articles, hymns, etc. in *The Hymn*.)
(Vols. I-XXIII) (1949-1972) (*The Index* is \$2.50 per volume, plus 26 cents postage)

Name:

Address:

..... Zip Code